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TURNER WATERCOLORS



3 THE TRANSEPT, TINTERN ABBEY, MONMOUTHSHIRE

TURNER WATERCOLORS

from

The British Museum

NATIONAL GALLERY OF ART, WASHINGTON, D. C.

THE MUSEUM OF FINE ARTS OF HOUSTON, HOUSTON, TEXAS

M. H. DE YOUNG MEMORIAL MUSEUM, SAN FRANCISCO, CALIFORNIA

THE CLEVELAND MUSEUM OF ART, CLEVELAND, OHIO

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The Traveling Exhibition Service of the Smithsonian Institution is deeply grateful to the Director and Trustees of the British Museum for their generosity in making the exhibition of TURNER WATERCOLORS available for circulation in this country.

All the watercolors come from the collection of Turner's drawings, watercolors, and sketchbooks that were left to the British Nation by the artist and are known as the Turner Bequest. One additional loan from the Vaughan Bequest is included. We are especially fortunate to be able to show four watercolors of outstanding quality that have never been lent outside England.

The Right Honourable Sir David Ormsby Gore, K. C. M. G., has graciously consented to sponsor the exhibition during its six-museum tour in the United States.

Edward Croft-Murray, Keeper, Department of Prints and Drawings of the British Museum, carefully selected the watercolors to represent some of the highest achievements of the artist as well as the entire range of his development. We are also deeply indebted to Mr. Croft-Murray for the exhibition catalogue that not only provides a sensitive account of the artist's life and criticism of his work, but also gives new insight into the importance of Turner in his own lifetime. We wish to thank Mr. D. F. Snelgrove, Research Assistant, Department of Prints and Drawings of the British Museum, for his tireless attention to all details involved in the organization of the exhibition and the preparation of the catalogue.

ANNEMARIE H. POPE
Smithsonian Institution

WATERCOLORS FROM THE TURNER BEQUEST

TURNER WAS ONE OF THE FEW GREAT artists whose genius was rich enough to fill a long life and alert enough to evolve unceasingly until the very end of it. Like his contemporary Beethoven, he responded to every phase of the momentous period through which he lived. He, too, was bred in the classical traditions of the eighteenth century; he, too, reflected the heroic spirit that pervaded Europe during the Napoleonic Wars; he, too, reached a complete individuality of expression in the concluding stages of his career.

Joseph Mallord William Turner was born on April 23, 1775, in Maiden Lane, Covent Garden, where his father kept a barbershop. The boy's early talent for drawing was not discouraged by his father, as in the case of so many other young artists. Watercolor was the first medium he attempted and the one in which he first made his reputation; he continued to practice it throughout his life.

Early Watercolors

In 1789, at the age of fourteen, Turner was admitted as a student in the schools of the Royal Academy. At the same time he became a pupil of Thomas Malton (1748-1804), an accomplished delineator of architectural subjects. Malton employed the method of the "stained drawing," that is to say, a drawing in pen and ink outline tinted with flat and transparent washes of color, which had been, ever since at least the days of Wenceslaus Hollar, one of the principal techniques used

in England for portraying topography. The young Turner was thus brought up in an exacting school of architectural draftsmanship, which was to discipline the early stages of his career and to provide a firm foundation for his art.

He exhibited for the first time at the Royal Academy in 1790, a *View of Lambeth Palace*. All his earliest watercolors, including this one, display the technique of the stained drawing noted above, but in their handling many of them are easily distinguishable from the work of other topographical craftsmen of the time. One of their chief characteristics is a love for bright, sometimes almost garish color, unusual at the period. Another is the fantastic calligraphy—probably derived from Rowlandson—which he uses to interpret the trunks, branches, and foliage of trees, whose contorted shapes evidently delighted the young student of nature. Excellent examples of this first period of Turner's activity are the views of *Radley Hall*, near Oxford (No. 1), and of the ruins of *Malmesbury Abbey* (No. 2).

Probably, the next important step in Turner's development was mainly due to his acquaintance with Dr. Thomas Monro, a physician and alienist, who had a notable collection of drawings and was himself an imaginative landscape draftsman. Monro's house was a meeting place for artists and in fact became a kind of academy, for he encouraged young students to copy drawings in his collection. The doctor evidently had an eye for talent, as among his protégés were Turner and Thomas Girtin (1775-1802). His circle also included two already well-established

lished watercolorists, Edward Dayes (1760?-1804) and Thomas Hearne (1744-1817), who belonged to a more progressive group than did Malton, both of them tending to dispense with the pen and ink outline and rely more on the brush. Turner and Girtin were quick to adopt this more flexible method, and some of their drawings at this period are often almost indistinguishable from one another, as well as from those of Dayes, who seems to have been one of the principal creators of what has now come to be known as the "Monro School." Tradition says that the doctor also set the two boys to copy drawings by John Robert Cozens (1752?-97), one of the most renowned figures in the early history of English watercolor. Cozens certainly had a considerable influence on Turner and Girtin, the latter especially deriving his more mature style—with its splendid breadth of vision and massing of somber color—from a study of Cozens's works. Cozens's characteristic palette of blue, gray, dull green, and pale ocher seems to have been adopted extensively by all the Monro School. In Turner's hands it was particularly well fitted for the portrayal of the weather-beaten monuments of antiquity which then formed his principal subjects, being much in favor with the engravers of illustrations to "Picturesque Tours" and similar literature. The *Tintern Abbey* (No. 3) well illustrates this manner.

It was on his journeys in the late seven-teen-nineties in search of topographical material that he discovered the sea. His sketch-books afford ample proof that this experience made a very deep impression on him, and it is perhaps significant that when he began working in oils he chose the sea as the sub-

ject of his first exhibited painting in this medium in 1796. A good color sketch, dating from this period, of vessels in a choppy sea is also included in the present exhibition (No. 4).

The next influence on Turner's development is that of Richard Wilson; it is noticeable in the four landscapes in oil which Turner exhibited at the Royal Academy. It also appears indirectly in his handling of watercolor, which strongly reflects his newly acquired interest in oil painting. In this he was following the general tendency of most watercolorists at the close of the century, who gradually were trying to emulate or rival the richer qualities of oil. This change in his style corresponds to a change in his artistic outlook: he was no longer the topographical draftsman but a romantic landscape painter. This is nowhere better shown than in the huge drawing of *Caernarvon Castle* (No. 5), first exhibited in the Royal Academy in 1800.

The Middle Period

In 1799 Turner was elected an Associate of the Royal Academy and in 1802, at the age of 27, a full Academician. In this same year, the treaty of Amiens brought a temporary cessation of hostilities between England and France, and Turner took the opportunity of paying his first visit to the Continent. He traveled through France and French Savoy and thence to Switzerland. He was by no means the first English artist to see the Alps, but no English artist either before or after him has expressed their grandeur in such monumental terms. None of his predecessors had been aware of the necessity of adapting their style to their

subject. Turner, on the contrary, discarded without hesitation the fluid technique suited to the softness of the English soil and sky in favor of a more sweeping, and at the same time more incisive brush stroke and a drier quality of pigment (often body color), which render admirably the sharp modeling of rocks and ice, the hardness of the pine woods in the rarefied air, and the clouds torn by the wind (Nos. 6-8). These drawings were intended only as studies and were used later as material for finished works, such as *The Battle of Fort Rock*, dating from 1815 (No. 9).

Soon after the artist's return to England, the struggle with France was resumed in all its fury and vigor, and Turner, deprived of foreign travel—like his fellow landscapists Constable and Cotman—had once again to look for subject matter at home. The charmingly fresh studies from *The Thames Sketchbook* (Nos. 10 and 11), in which Turner comes nearest to Constable in his portrayal of the English scene, belong to about the years 1806-7.

But the most important drawings made by Turner at this period were those for his *Liber Studiorum*. This album is a long series of etchings finished in mezzotint, mainly of landscapes interspersed with seascapes and other subjects. Its form was inspired by the facsimiles in mezzotint, by the eighteenth-century engraver Richard Earlom, of the drawings in Claude's *Liber Veritatis*, formerly in the collection of the Duke of Devonshire at Chatsworth and now in the British Museum. Turner started making these drawings about 1806; emulating Claude, they are executed in various shades of brown wash, which could easily be in-

terpreted in mezzotint. How rich and subtle—as expressive as Claude's—was his use of this rather limited medium is shown in the drawing for No. 63 of the series, *The Alcove, Isleworth*, and for No. 68, *Isis*, (respectively Nos. 14 and 15 in the present catalogue).

Turner did not confine his intensive study of Claude to this master's drawings. As early as 1799 he had been greatly impressed by two of his oil paintings, and for many years to come he was to model himself on Claude's idealized landscapes, learning from them his radiant treatment of light. Turner's discovery of Claude's heroic manner was opportune: England was in a heroic mood, and Turner's brush was able to express this mood in great seascapes glorifying the nation's maritime power, her main defense against Napoleon. This is also the period of his large oil landscapes: some are mythological subjects (explicit *hommages à Claude*); others depict more pastoral scenes, such as *Crossing the Brook* (exhibited at the Royal Academy in 1815), which is generally considered to be the best thing Turner did in his earlier career and is undoubtedly a splendid conclusion to it.

Turner had by this time reached a stage when he was acclaimed by his countrymen as one of the greatest painters of the age. This public approbation had its effect on his work and for the next fifteen years or so he devoted himself to satisfying his patrons and admirers. He was also highly in favor with the most eminent engravers of the day, and until late in his life one of his principal activities was working for them. Among his productions of this kind were several sets of watercolors of picturesque topography, published as *The Southern Coast* 1814-26,

Whitaker's *Richmondshire* 1818-23, *Picturesque Views of England and Wales* 1827-38, and *Rivers and Ports of England* 1823-27 and 1826-28 (Nos. 13, 22, and 23). Subsequently came the jewel-like vignettes, mainly illustrations to the fashionable romantic poetry of the day, such as Rogers's *Italy* 1830 and *Poems* 1834 (Nos. 47-53), Campbell's *Poetical Works* 1837, and Moore's *Epicurean* 1839. All these are true paintings in watercolor, elaborately worked up for easy translation into line engraving, and often reflecting in miniature the golden light and brilliant color which appears in many of his oil paintings of the same date. To this period also belong most of the famous collection of watercolors commissioned and purchased by Mr. Walter Fawkes of Farnley Hall, who was to become one of Turner's great friends and one of his principal patrons.

Turner did not take immediate advantage of the reopening of the Continent to the English traveler after Waterloo, and it was not until 1819 that he made his second journey abroad. His goal this time was Italy. As on his Swiss visit of 1803 we again find him ready to adapt his style to new conditions: his love of experiment had not left him. One of his sketchbooks contains four exquisite views of Venice (No. 16), anticipating the wonderful color impressions of twenty years later, which shows how immediately sensitive he was to the delicate Adriatic light. At Rome, the massiveness of the architecture and the vastness of the *Campagna* (No. 18) demanded a more solid treatment. To achieve this he drew on paper washed with dark gray, completing the more important subjects in watercolor or body color (Nos. 19 and 20). He also found time

for a brief visit South, to Naples and its environs, immediately resulting in such a radiantly sunny sketch as the *Castel dell'Ovo from the Pizzofalcone* (No. 17), and inspiring him to recall at some later date the vivid drama of a storm bursting over Paestum (No. 46).

Though, as we have already seen, Turner went on for many years producing the finished watercolors that pleased the public of his day, he did not cease using this medium for purely experimental purposes, especially to note down the transitory phenomena of nature: the tints at sunrise and sunset, the gathering of storm clouds, the reflection of sunlight in water, the crest of a wave. These studies reveal how he was becoming more and more interested in light and color at the expense of outline (Nos. 40-45).

In 1830-31 Turner spent some time at Petworth House in Sussex as the guest of George, 3rd Earl of Egremont, a noted patron of the arts at this period. During his stay there he dashed off over a hundred sketches in body color on gray paper. Some are landscapes, or rather sky studies, painted in Petworth Park, but the majority were made in the house itself—of the rooms with their inmates, their furniture and hangings. Turner was not so much interested in representing their forms, as in studying the effects of light upon them (Nos. 27-33): sunlight reflected on a gay vase of flowers; moonlight piercing the darkness of the North Gallery to strike dramatically on Flaxman's colossal statue of *Satan Overcome by St. Michael*; lamplight playing softly over the company sitting in the library after supper, a lady in blue at the piano and a card party in the background.

A similar use of body color on gray paper is also present in a group of drawings made at about the same time in France (Nos. 34-39), a number of which were published in 1833-35 as a series of engravings, *Rivers of France*. The drawings intended for publication were worked up with Turner's usual care for detail, but others which did not get beyond the stage of preliminary studies have much of the character of the Petworth drawings, especially some of the tavern and cottage interiors.

Later Watercolors

In 1834 occurred an incident, the burning of the Houses of Parliament, which must have had more than a passing interest for him. He produced three oil paintings of the subject, and there also exists a wonderful record of the incident in watercolor (No. 54). In this last-mentioned work Turner employed the novel technique of wiping out the wet color to fix his main impression of the scene against the all-pervading scarlet glow.

To the eighteen-thirties and eighteen-forties belong some of the most remarkable of all Turner's drawings, his impressions of Venice. A. J. Finberg thought that Turner, after his initial visit of 1819, made two other journeys to Venice, in 1835 and 1840. On the other hand, C. F. Bell has come to the conclusion that he was perhaps also there in 1832, the year before the artist exhibited at the Royal Academy his first two Venetian subjects in oil. Both authorities assign the color sketches to the 1835 and 1840 visits. Mr. Finberg, however, thinks that the wonderful group of impressions in body color on brown paper (Nos. 55-58) would certainly

belong to 1835. He points out, in support of this view, that Turner was still experimenting in the rapid—and for body color, very unorthodox—technique of the Petworth interiors and the *Rivers of France* series (Nos. 27-39) and also in the drama of light out of darkness, which had so much excited him earlier in the same year when he was present at the burning of the Houses of Parliament. Mr. Finberg has also pointed out that these Venetian body colors also seem to be related in spirit to the splendid oil painting of *Juliet and Her Nurse* exhibited at the Royal Academy in 1836 and now in the collection of Mrs. Flora Whitney Miller of New York.

For the color sketches of his last visit to Venice, in 1840 (Nos. 55-65), Turner reverted to the technique which he had used there in 1819—transparent washes on white paper, sometimes over a loose preliminary outline of black lead. The artist is here concentrating mainly on outdoor effects of day and evening light. More than ever it is a question of depriving objects of their actual outlines and of indicating their shapes by the reflection of light upon them. In spite of the transparency of handling, however, the architectural draftsman is ever present: the palaces and churches overlooking the canals retain their structural solidity. Out in the Lagoon it is the marine painter who asserts himself, picking up the reflection of the colors and shapes of the boats and the tints in the sky.

In the two later groups of Venetian watercolors Turner found himself at the height of his creative power, and the drawings of 1840 fixed the technique which he was to use for the remaining years of his life. In 1841, and again in 1843 and 1844, we see him

applying it in Swiss and German landscapes (Nos. 66-75). In his subtler Venetian views, he occasionally found it necessary to emphasize some detail with a thin pen dipped in vermilion or blue, according to the color scheme of the washes. In the Swiss and Rhenish drawings, to suit the greater complexity of mountain scenery, he makes a more frequent use of this colored penwork in the contours of buildings and other details, so as to define them more clearly amongst their rocky surroundings. It is a colorful, almost unreal country which he creates—very different from the frigid gray and windswept Switzerland of forty years before. The fairy-like cities with their pointed and battlemented turrets, delicately tinted in pale gold or violet, rise from misty valleys; boats almost melt into the surface of the calm lakes, as subtly rendered as the Venetian Lagoon; burning red and yellow crags climb steeply out of intense blue and purple gorges.

From these Venetian and Swiss sketches Turner worked up a number of drawings intended for his more fastidious patrons. This small group of watercolors embodies the perfection of Turner's art: nowhere else in his work do we find the same felicity and the same exquisite balance. Three Swiss drawings in the present exhibition (Nos. 72-74) were among those selected by the artist as models for these finished works.

Turner's achievements in watercolor have their parallel in his later oil paintings. We may note among them the *Music Party at Petworth* of 1831 (Tate Gallery), which is the exact counterpart of the body color interiors; the famous *Fighting Téméraire* of 1839 (National Gallery, London); the sev-

eral Venetian pictures, of which the finest is *The Sun of Venice Going to Sea* of 1843 (National Gallery); and *Rain, Steam, and Speed* of 1844 (National Gallery), where with his usual passion for experiment the old artist seizes upon that most modern of subjects, a railway train thundering over a viaduct in a rainstorm.

Turner's last watercolors were made on a tour to Northern France in 1845 and display the same characteristics as the Swiss and Rhenish drawings and the same vivacity of handling (Nos. 77 and 78). The most surprising is an impression of a whale covered in blood, splashing in its death throes on the seashore. To these are added, as a tail-piece, a pair of sketches (Nos. 79 and 80) of uncertain date, but probably belonging to the eighteen-thirties or forties, which surely place Turner in the very forefront as a pioneer of modern painting.

Turner died on December 19, 1851, at the age of 76. By his will, all the pictures, drawings, and sketchbooks which were in his possession at the time of his death passed to the British nation. The collection is now generally known as the Turner Bequest and is housed in three institutions: the oil paintings in the National Gallery and the Tate Gallery; and all the drawings, including the watercolors and sketchbooks, in the Print Room of the British Museum. It is, of course, from this last-mentioned group that the present selection has been made. A chronological *Inventory* of the drawings and sketchbooks was compiled in 1909 by the late A. J. Finberg, author of the standard life of Turner and of other studies on the artist, to which the present writer is deeply indebted.

IN EARLY LIFE, UP TO THE TIME OF his first Continental journey of 1802, Turner can be considered as entirely a product—albeit a recognizably individual one—of his age. But from his middle period onwards he launched out on his own and kept his very personal style to the end. A few contemporaries, notably Anthony Vandyck Copley Fielding (1787-1855) and James Baker Pyne (1800-75), were influenced by the richly stippled drawings of the middle period. But, apart from this, Turner founded no school, and in the last stages of his career he stood completely alone. His free and atmospheric technique was, indeed, too much in advance of its time to be generally acceptable, and it was only later on in the nineteenth century that its influence was felt at all. And here, perhaps, it may be wise to sound a note of warning. Ruskin's overwhelming admiration for the master's watercolors prompted him to encourage artists to copy examples of these, mostly from the Turner Bequest, in order to further their studies. The following are known to have made copies of this kind under Ruskin's aegis: William Hackstoun, Miss J. Isabella Lee Jay, Arthur Severn, F. T. Underhill, and William Ward of Richmond. These copies were made in absolute good faith, but such is the quality of many of them that they have been sold as originals and are frequently submitted as such to the British Museum—and no doubt other institutions—for confirmation. Happily, in most cases, it is possible to produce the original drawing from the Bequest for comparison. Other skillful copyists of Turner's watercolors were Hercules Brabazon Brabazon (1821-1906), Major General Sir Herbert Jekyll (1846-1932), and A. J. Finberg

himself (1866-1939). A group of such drawings was displayed in the exhibition of *Forgeries and Deceptive Copies* held at the British Museum in 1961 and excited considerable curiosity.

Turner as a pioneer of Impressionism also presents a fascinating problem. There is, alas, no evidence to connect his name with the early development of that school in France, nor does he appear to have had any direct influence on its later phases. At various times, between 1868 and 1899, most of the leading Impressionists visited England, but it was rather with the changeable quality of the English light and climate, than with any English painter or manifestation of English painting, that they were concerned. Nevertheless, among these visitors, Camille Pissarro as early as 1870 must have taken note—and more than a passing note—of the kind of pictures in which one would have expected a member of his school to have been interested. Writing some thirteen years later to his son Lucien, then on a visit to London, Camille enquires: "Tu es allé à la National Gallery . . . tu as vu les Turner? Tu n'en dis rien. Cela ne t'a pas fait impression, le fameux tableau du *Chemin de fer* [*Rain, Steam and Speed*, still in the National Gallery], *l'Enterrement du peintre Wilkie* [now in the Tate], une *Marine* étonnante à Kensington [probably the *Vessel in Distress off Yarmouth* in the Sheepshanks Collection at the Victoria and Albert Museum], la *Vue de la Place St. Marc à Venise* [probably *Venice Quay, Ducal Palace*, now in the Tate] etc., etc., des petits croquis rehaussés d'aquarelle représentant des poissons [cf. Nos. 76 and 77 below], ustensiles de pêche, etc.?" And, in more recent years,

Turner's name has been honorably inscribed at the entrance to the galleries of Impressionist painting of the Jeu de Paume among those who are now recognized as precursors of the movement.

As a watercolorist, Turner has hitherto been associated abroad mainly with the elaborate works of his middle period: the kind of works, indeed, which brought him fame in his own day through the engravings after them, which were sold to collectors during his lifetime, and which have been in circulation ever since. His more intimate art, very little of which left his studio during his career, was brought to light only when Ruskin took over the administration of the Turner Bequest and arranged for groups of drawings from it to be mounted and exhibited at the National Gallery, London

(where, of course, Pissarro saw them) and in the provinces. It was not until the drawings in the Bequest had passed into the keeping of the British Museum that it was possible to make comprehensive selections from these treasures which could be organized for lending out of the country. Thus, it is only comparatively recently that our friends overseas have had the opportunity of enjoying to the full the achievement of one of Britain's greatest painters in a medium which Britain has made peculiarly her own, and through which she has offered her principal contribution to Art.



EDWARD CROFT-MURRAY

Keeper

*Department of Prints and Drawings
British Museum*

CATALOGUE OF THE EXHIBITION

NOTE ON THE CATALOGUE:

The bracketed numbers refer to those used by Finberg in his catalogue of the drawings in the Turner Bequest. Height precedes width in all measurements. The watercolors are reproduced by the kind permission of the Trustees of the British Museum.

1. RADLEY HALL, BERKSHIRE

Pen and ink, with watercolor; 13½ x 20½ in. (including the old mount).

Signed lower right: Wm. Turner in.

[III-D]

About 1789. The careful delineation of the architecture denotes the influence of Turner's first master, Thomas Malton. The trees and foliage suggest the mannerism of Thomas Rowlandson. Radley Hall is now occupied by a well-known public school.

Illustrated

2. RUINS OF MALMESBURY ABBEY, WILTSHIRE

Pen and ink, with watercolor; 12½ x 9½ in.

Inscribed by the artist, verso: *The Ruins of the Tower/ at the West End of Malmesbury Abbey/ taken from the Friars Walk/1791.*

[VII-D]

Finished drawing based on a sketch made by Turner on a journey to Bristol, in September, 1791, when he visited his father's old friend John Narraway, a gluemaker. It shows the sixteen-year-old topographical draftsman already appreciating the romantic quality of broken and decaying masonry.

3. THE TRANSEPT, TINTERN ABBEY, MONMOUTHSHIRE

Watercolor; 14½ x 10 in.

[XXIII-A]

About 1794. A fine and typical example of Turner's work when living under the patronage of the well-known alienist and collector, Dr. Thomas Monro. His companion at this time was another distinguished watercolorist-to-be, Thomas Girtin. Both young men intensively

studied the drawings of two artists of a previous generation, John Robert Cozens and Edward Dayes, and in the present drawing the influence of Cozens can be discerned in the spongelike quality of the foliage, and that of Dayes in the handling of the architecture.

Frontispiece

4. A SHIP AT ANCHOR, AND OTHER CRAFT

Watercolor and body color; 13½ x 23½ in.

[XXXIII-E]

About 1796-97. The broad handling of the brushwork has affinities with that of Girtin.

5. CAERNARVON CASTLE, CAERNARVONSHIRE

Watercolor; 26½ x 40 in.

[LXX-M]

Finished drawing exhibited at the Royal Academy in 1800, No. 351, with the lines "And now, on Arvon's haughty tow'rs/The Bard the song of pity pours/. . . The Swains of Arvon round him throng,/And join the sorrows of his song." Probably based on a pencil drawing on p. 46 of the *Lancashire and North Wales Sketchbook* (Turner Bequest XLV) of about 1799. The rich handling of the color, especially in the foliage (which anticipates the artist's middle period), is probably the outcome of Turner's study, at this time, of the oil paintings of Richard Wilson.

Illustrated

6. MONT BLANC FROM CHAMONIX

Watercolor and body color, on prepared gray paper; 12½ x 18½ in.

[LXXV-18]

From the *St. Gothard and Mont Blanc Sketchbook* of 1802, used by the twenty-seven-year-old and recently elected Royal Academician on his visit to Switzerland during the lull in hostilities occasioned by the Treaty of Amiens.

7. MER DE GLACE, CHAMONIX

Watercolor and body color, on prepared gray paper; 12½ x 18½ in.

[LXXV-22]

From the *St. Gothard and Mont Blanc Sketchbook* of 1802.

8. THE OLD DEVIL'S BRIDGE, ST. GOTHARD
Watercolor and body color, on prepared gray
paper; 18½ x 12½ in.
[LXXV-34]

From the *St. Gothard and Mont Blanc Sketchbook* of 1802. This drawing was subsequently adapted by Turner, as a horizontal composition, for his plate of *Via Mala* in the *Liber Studiorum* (Finberg, No. 78).

Illustrated

9. THE BATTLE OF FORT ROCK, VAL
D'AOSTA, PIEDMONT, 1796
Watercolor; 26½ x 39½ in.
Signed and dated lower left: J. M. W. Turner
1815.
[LXXX-G]

Finished drawing exhibited at the Royal Academy in 1815, No. 190, with lines beginning "The snow-capt mountain, and huge towers of ice," from Turner's own unpublished poem, *Fallacies of Hope*. Like the better known *Great Fall of the Reichenbach* (now in the Cecil Higgins Museum at Bedford) which was also exhibited in 1815, this is a composite and idealized Alpine landscape based on elements noted by Turner on his visit to Switzerland in 1802 (cf. note to No. 6 above).

Illustrated

10. ON THE THAMES, NEAR WINDSOR (?)
Watercolor; 10½ x 14½ in.
[XCV-12]

From the *Thames, from Reading to Walton Sketchbook* of about 1806-7. It is in this series of Thames views that Turner comes nearest to Constable in the handling of his medium and in his rendering of the English scene. Oil sketches of the same type of subject, also showing affinities with Constable, are in the Tate Gallery.

Illustrated

11. DISTANT VIEW OF RICHMOND BRIDGE
FROM TWICKENHAM PARK
Watercolor; 10½ x 14½ in.
[XCV-46]

From the *Thames, from Reading to Walton Sketchbook* of about 1806-7.

Illustrated

12. INTERIOR OF A KENTISH COTTAGE
Oil on paper; 10½ x 15 in.
[XCV(a)-c]

From the so-called *Knockholt Studies* of 1806, made by Turner during a visit to his friend the landscapist, William Frederick Wells (1762-1836), who owned a cottage at Knockholt in Kent. Landscape studies in a similar technique, formerly belonging to the Earl of Arran, are now in the collection of Mr. Paul Mellon.

Illustrated

13. IVY BRIDGE, DEVONSHIRE
Watercolor; 10½ x 16½ in.
[CCVIII-X]

Before 1816. Finished drawing for the line engraving by James C. Allen, 1816, for *The Rivers of Devon* (Rawlinson, No. 139). One of the comparatively few elaborately worked-up watercolors, so characteristic of the artist's middle period, represented in the Turner Bequest.

14. ISLEWORTH, MIDDLESEX
Pen and brown ink, with brown wash;
8½ x 11½ in.
Vaughan Bequest

Before 1819. Finished drawing for the mezzotint, engraved by Henry Dawe in 1819 for the *Liber Studiorum* (Finberg, No. 63). The scene represents the Duke of Northumberland's fishing temple at the edge of Syon park in the foreground, with the tower of Isleworth Church seen through the trees on the right and a group of buildings in the distance at the left, including Isleworth Mills and the tavern, *The London Prentice*. The fishing temple, said to have been designed by the famous landscape gardener "Capability" Brown, has been much modified by Turner in the present drawing to resemble the Sybil's Temple at Tivoli. In 1804 the artist himself was living at Syon Ferry House which stood behind the trees on the right.

15. ISIS
Pen and brown ink, with brown wash;
8½ x 11½ in.
[CXVIII-N]

Before 1814. Finished drawing for the mezzotint, engraved by William Say in 1819, for the *Liber Studiorum* (Finberg, No. 68). The subject is connected with an oil painting at Pet-

worth known as the *Thames at Weybridge, with Windsor Castle in the Distance*, but it is obviously for the most part imaginary. The scene is far more likely to be based, again, on the fishing temple at Isleworth with perhaps a reminiscence of Richmond Bridge and Hill and Petersham Meadows in the distance across the river on the right. The title *Isis* is doubtless taken from the name by which the Thames above Oxford is often called.

16. VENICE, S. GIORGIO FROM THE DOGANA
Watercolor; 8½ x 11½ in.
[CLXXXI-4]

From the *Como and Venice Sketchbook* of 1819, used by the artist on his first visit to Italy. In its exquisitely sensitive appreciation of light and atmosphere, this drawing anticipates the well-known impressions of Venice of twenty years later (Nos. 55-61 below).

Cover illustration

17. NAPLES, THE CASTEL DELL'OVO FROM THE PIZZOFALCONE, LOOKING TOWARDS SORRENTO AND CAPRI
Watercolor; 10 x 15½ in.
[CLXXXVII-6]

From the "*Naples: Rome*" *Sketchbook* of 1819, used by the artist on his first visit to Italy.

Illustrated

18. THE ROMAN CAMPAGNA AT SUNSET
Watercolor; 10 x 15½ in.
[CLXXXVII-43]

From the "*Naples: Rome*" *Sketchbook* of 1819.

Illustrated

19. ROME, ST. PETER'S AND THE ENTRANCE TO THE VIA DELLA SAGRESTIA
Watercolor and body color on gray paper; 14½ x 9½ in.
[CLXXXIX-6]

From the "*Rome: C. Studies*" *Sketchbook* of 1819, also used on the artist's first visit to Italy.

Illustrated

20. ROME, THE ARCH OF CONSTANTINE, AND THE ARCH OF TITUS IN THE DISTANCE
Watercolor and body color on gray paper; 14½ x 9½ in.

[CLXXXIX-40]

From the "*Rome: C. Studies*" *Sketchbook* of 1819.

21. LONDON (?) TERRACE HOUSES FROM A PARK, UNDER AN EVENING SKY
Watercolor; 13½ x 16½ in.

[CXCVI-X]

About 1810-20. Listed by Mr. Finberg as "*An Italian Scene: Evening*," but is much more likely a London scene. A certain reminiscence of J. R. Cozens may perhaps be discerned in this drawing.

22. NEWCASTLE-ON-TYNE
Watercolor, 6 x 8½ in.

[CCVIII-K]

About 1823. Finished drawing for the mezzotint, engraved by Thomas Lupton in 1823, for *The Rivers of England* (Rawlinson, No. 753). The drawings for this series are among the comparatively few elaborately finished watercolors, so characteristic of the artist's middle period, to be represented in the Turner Bequest. The subject is a good example of an early "industrial landscape."

23. SHIELDS, ON THE RIVER TYNE
Watercolor; 6 x 8½ in.

Signed and dated lower-left: J. M. W. T 1823

[CCVIII-V]

Finished drawing for the mezzotint, engraved by Charles Turner in 1823, for *The Rivers of England* (Rawlinson, No. 752). Like No. 21, also an effective early "industrial landscape."

Illustrated

24. CASTLE ON A ROCK
Body color on blue-gray paper; 5½ x 7½ in.
[CCXXI-I]

Dating from 1826, in the summer and autumn of which year the artist visited the Meuse and Moselle district. In the drawings connected with this tour Turner abandoned transparent

watercolor and in its place experimented in body color, but with an unorthodox freedom hitherto quite unknown in the history of this medium. He was to use this new technique with surprising effect in his famous series of Petworth interiors (Nos. 27-33).

25. THE VERMILION PALACE

Body color on blue-gray paper; 5½ x 7½ in.
[CCXXI-S]

Dating from Turner's Meuse-Moselle tour during the summer of 1826. Cf. note to No. 24.
Illustrated

26. THE FUNERAL OF SIR THOMAS LAWRENCE, P.R.A., AT ST. PAUL'S CATHEDRAL

Watercolor; 22 x 30½ in.

Inscribed by the artist, lower left: *Funeral of Sir Thos Lawrence P R A/Jan 21. 1830/Sketch from Memory J.M.W.T.*

[CCLXIII-344]

Sir Thomas Lawrence died on January 7, 1830. His death according to contemporary accounts was regarded at the time "as a public calamity," and he was accorded a state funeral on the following January 21. The scene represented by Turner is the west front of St. Paul's (with Francis Bird's statue of Queen Anne on the right) at the time of the entry of the procession into the Cathedral at about 2:30 p.m. The figure in the foreground in the red uniform is one of the City Marshals.

Illustrated

27. PETWORTH, THE ROSE-CURTAINED BED

Body color on blue-gray paper; 7½ x 5½ in.
[CCXLIV-15]

This, and the following six drawings (Nos. 27-33), form part of the remarkable group of color impressions, all in the same medium, made by Turner during his visit to Petworth House in 1830-31, when he was painting for his patron and friend, George O'Brien Wyndham, 3rd Earl of Egremont, a series of Petworth landscapes for the decoration of the dining room there.

28. PETWORTH, THE GREEN-CURTAINED BED

Body color on blue-gray paper; 5½ x 7½ in.
[CCXLIV-17]

Dating from 1830-31. Cf. note to No. 27.
Illustrated

29. PETWORTH, CONVERSATION IN THE LIBRARY

Body color on blue-gray paper; 5½ x 7½ in.
[CCXLIV-22]

Dating from 1830-31. Cf. note to No. 27. The figure in red uniform is probably that of a general officer of hussars.

30. PETWORTH, MUSIC AND CARDS IN THE LIBRARY

Body color on blue-gray paper; 5½ x 7½ in.
[CCXLIV-37]

Dating from 1830-31. Cf. note to No. 27.
Illustrated

31. PETWORTH, A VASE OF FLOWERS

Body color on blue-gray paper; 5½ x 7½ in.
[CCXLIV-23]

Dating from 1830-31. Cf. note to No. 27.
Illustrated

32. PETWORTH, THE PICTURE GALLERY AT NIGHT, WITH FLAXMAN'S "SATAN OVERCOME BY ST. MICHAEL"

Body color, touched with pen and ink, on blue-gray paper; 5½ x 7½ in.
[CCXLIV-25]

Dating from 1830-31. Cf. note to No. 27. John Flaxman's colossal group *Satan Overcome by St. Michael* was executed in 1821 and was exhibited at the Royal Academy in 1822, No. 985. It was acquired by Lord Egremont and is still at Petworth.

33. PETWORTH, CONVERSATION IN THE LIBRARY

Body color on blue-gray paper; 5½ x 7½ in.
[CCXLIV-26]

Dating from 1830-31. Cf. note to No. 27.
Illustrated

34. PARIS, FROM THE BARRIÈRE DE PASSY

Body color on blue-gray paper; 3½ x 7½ in.
[CCLIX-117]

About 1833-35. Finished drawing for the line engraving by James Tibbetts Willmore for *The Rivers of France*, No. 3, *Turner's Annual Tour—The Seine*, 1835 (Rawlinson, No. 485).

Here the artist employs the same technique of body color on blue-gray paper as in Nos. 27-33, but with more detail and finish in view of the eventual reproduction of the subject by line engraving.

Illustrated

35. PARIS, THE PONT NEUF

Body color on blue-gray paper; 5½ x 7½ in.
[CCLIX-118]

About 1833-35. Finished drawing for the line engraving by William Miller for *The Rivers of France*, No. 3, *Turner's Annual Tour—The Seine*, 1835 (Rawlinson, No. 486). Cf. note to No. 34.

36. PROMENADE ON THE RAMPARTS OF NANTES

Body color on blue-gray paper; 5 x 7½ in.
[CCLIX-191]

About 1833-35. Finished drawing intended for an engraving in one of the *Rivers of France*, but not used as such. Later engraved in aquatint by Frederick Christian Lewis (Rawlinson, No. 832), but not published. According to Rawlinson, another finished drawing of this subject was in the collection of Dr. Crawford Pocock of Brighton in 1913.

Illustrated

37. PROMENADE ON THE RAMPARTS OF NANTES

Body color on blue-gray paper; 5 x 7½ in.
[CCLIX-200]

About 1833-35. Preliminary drawing for No. 36.

38. BRETON PEASANTS DANCING

Body color, touched with pen and ink, over black chalk on blue-gray paper; 5½ x 7½ in.
[CCLIX-197]

About 1833-35. Drawing connected with the *Rivers of France* series, but not engraved.

39. INTERIOR OF AN ESTAMINET

Body color on blue-gray paper; 5½ x 7½ in.
[CCLIX-263b]

About 1833-35. Drawing connected with the *Rivers of France* series, but not engraved.

Illustrated

40. LANDSCAPE WITH A HOUSE, AT SUNSET

Watercolor; 9½ x 12 in.

[CCLXIII-193]

From a large group of watercolor impressions called by Mr. Finberg "Colour Beginnings," and dated by him between 1820 and 1830.

41. LANDSCAPE, WITH A PORTICOED CHURCH (?) UNDER A STORMY SKY

Watercolor; 8½ x 11½ in.

[CCLXIII-252]

From Finberg, *Inventory*, "Colour Beginnings, about 1820-30."

42. ON SALISBURY PLAIN, NEAR STONEHENGE

Watercolor over black lead; 13½ x 19 in.

Inscribed by the artist at the bottom: *Stonehenge—No. 1 and 2 done.*

[CCLXIII-1]

From Finberg, *Inventory*, "Colour Beginnings, about 1820-30."

43. OXFORD, THE HIGH STREET

Watercolor; 14½ x 19½ in.

[CCLXIII-4]

From Finberg, *Inventory*, "Colour Beginnings, about 1820-30." The view is the well-known one of the "High," looking up towards Carfax, with the domed entrance to the Queen's College on the right, University College on the left, and the spire of St. Mary's Church in the center. Turner had already executed a picture in oils of this subject, in 1811-12, for the Oxford framer and printseller James Wyatt. According to Rawlinson, this was actually "painted from a post-chaise anchored in the High Street, just below the entrance of Queen's College." The picture is now in the collection of Mr. C. L. Lloyd. The present drawing is probably a reminiscence after this earlier work.

44. BRIGHTON, THE BEACH AND BATHING MACHINES

Watercolor; 14½ x 20½ in.

[CCLXIII-11]

From Finberg, *Inventory*, "Colour Beginnings, about 1820-30."

Illustrated

45. FIRE AT SEA

Watercolor; 12½ x 19½ in.
[CCLXIII-41]

From Finberg, *Inventory*, "Colour Beginning, about 1820-30."

In the Turner Bequest at the Tate Gallery (No. 558) is an unfinished oil painting of a similar subject which is said to date from about 1834.

46. PAESTUM IN A STORM

Watercolor over black lead; 8½ x 12½ in.
[CCCLXIV-224]

Placed by Mr. Finberg in his *Inventory* among "Miscellaneous; Colour. After about 1830." But probably a reminiscence based on sketches in the *Naples, Paestum, and Rome Sketchbook* of 1819 (CLXXVI), and intended as a preliminary "idea" for the vignette of Paestum, subsequently engraved by John Pye in Samuel Rogers's *Italy*, 1830, p. 207 (*Rawlinson*, No. 369).

Illustrated

47. VIGNETTE TO SAMUEL ROGERS'S POEM

"THE VOYAGE OF COLUMBUS":
COLUMBUS AND HIS SON AT THE CONVENT
OF LA RABIDA

Watercolor; 9½ x 12½ in.
[CCLXXX-188]

Before 1834. Finished drawing for the line engraving by Edward Goodall for Samuel Rogers's *Poems*, 1834, p. 219 (*Rawlinson*, No. 398).

48. VIGNETTE TO SAMUEL ROGERS'S POEM

"THE VOYAGE OF COLUMBUS":
COLUMBUS SETTING SAIL

Watercolor; 9½ x 12 in.
[CCLXXX-189]

Before 1834. Finished drawing for the line engraving by Edward Goodall for Samuel Rogers's *Poems*, 1834, p. 227 (*Rawlinson*, No. 399).

49. VIGNETTE TO SAMUEL ROGERS'S POEM

"THE VOYAGE OF COLUMBUS": THE
VISION OF COLUMBUS

Watercolor; 9 x 12½ in.
[CCLXXX-197]

Before 1834. Finished drawing for the line engraving by Edward Goodall for Samuel Rogers's *Poems*, 1834, p. 233 (*Rawlinson*, No. 400).

50. VIGNETTE TO SAMUEL ROGERS'S POEM
"THE VOYAGE OF COLUMBUS": LAND
DISCOVERED

Watercolor; 7½ x 11½ in.
[CCLXXX-190]

Before 1834. Finished drawing for the line engraving by Edward Goodall for Samuel Rogers's *Poems*, 1834, p. 248 (*Rawlinson*, No. 401).

51. VIGNETTE TO SAMUEL ROGERS'S POEM
"THE VOYAGE OF COLUMBUS": THE
LANDING OF COLUMBUS

Watercolor; 7½ x 10 in.
[CCLXXX-194]

Before 1834. Preliminary study for No. 52.

52. VIGNETTE TO SAMUEL ROGERS'S POEM
"THE VOYAGE OF COLUMBUS": THE
LANDING OF COLUMBUS

Watercolor; 7½ x 9½ in.
[CCLXXX-191]

Before 1834. Finished drawing for the line engraving by Edward Goodall for Samuel Rogers's *Poems*, 1834, p. 251 (*Rawlinson*, No. 402).

53. VIGNETTE TO SAMUEL ROGERS'S POEM
"THE VOYAGE OF COLUMBUS": A
TEMPEST

Watercolor; 9½ x 12½ in.
[CCLXXX-202]

Before 1834. Finished drawing for the line engraving by Edward Goodall for Samuel Rogers's *Poems*, 1834, p. 264 (*Rawlinson*, No. 403).

54. THE BURNING OF THE HOUSES OF
PARLIAMENT, 1834

Watercolor; 11½ x 17½ in.
[CCCLXIV-373]

On October 16, 1834, the whole of the ancient Palace of Westminster, with the exception of Westminster Hall, was destroyed by fire.

Turner visited the scene during the conflagration, and in his sketchbook (Turner Bequest, CCLXXXIII) captured a number of vivid color impressions of the disaster. He also executed, probably from memory, the present splendidly dramatic watercolor, which shows the apse of Henry VII's chapel on the left and the gable of Westminster Hall in the background. From these reminiscences he made three oil paintings, one of which, exhibited at the Royal Academy in 1835, No. 294, is now in the Cleveland Museum of Art.

Illustrated

55. VENICE, INTERIOR OF A BEDROOM

Body color on brown paper; $8\frac{1}{2} \times 11$ in.

[CCCXVIII-17]

Dating from the artist's third (?) visit to Venice in 1835.

56. VENICE, INTERIOR OF A THEATRE

Body color on brown paper; $8\frac{1}{2} \times 11\frac{1}{2}$ in.

[CCCXVIII-18]

Dating from the artist's third (?) visit to Venice in 1835.

Illustrated

57. VENICE, INTERIOR OF A WINE SHOP

Body color on brown paper; $9\frac{1}{2} \times 12$ in.

[CCCXVIII-21]

Dating from the artist's third (?) visit to Venice in 1835.

Illustrated

58. VENICE, A BRIDGE

Body color and chalk on brown paper;
 $8\frac{1}{2} \times 11\frac{1}{2}$ in.

[CCCXVIII-23]

Dating from the artist's third (?) visit to Venice in 1835.

59. VENICE, THE GIUDECCA

Watercolor; $8\frac{1}{2} \times 12\frac{1}{2}$ in.

[CCCXV-12]

From the *Roll Sketchbook of Venice* of 1840.

60. VENICE, THE GRAND CANAL

Watercolor; $8\frac{1}{2} \times 12\frac{1}{2}$ in.

[CCCXV-19]

From the *Roll Sketchbook of Venice* of 1840.
Illustrated

61. VENICE, "FROM MY BEDROOM" IN THE HOTEL EUROPA; WITH THE CAMPANILE ON THE RIGHT, THE CHURCH OF S. MOSE IN THE FOREGROUND, AND THE CAMPANILE OF THE FRARI (?) IN THE DISTANCE, LEFT

Watercolor over black lead; $7\frac{1}{2} \times 11\frac{1}{2}$ in.

[CCCXVI-3]

1840.

Illustrated

62. VENICE, THE RIVA DEGLI SCHIAVONI, FROM NEAR THE PUBLIC GARDENS

Watercolor touched with pen and color;

$9\frac{1}{2} \times 11\frac{1}{2}$ in.

[CCCXVI-21]

1840.

63. VENICE, BRIDGE ON THE RIVA DEGLI SCHIAVONI

Watercolor; $9\frac{1}{2} \times 11\frac{1}{2}$ in.

[CCCXVI-23]

1840.

64. VENICE, THE ARSENAL

Watercolor; $9\frac{1}{2} \times 12\frac{1}{2}$ in.

[CCCXVI-27]

1840.

Illustrated

65. VENICE, A CANAL

Watercolor; $8\frac{1}{2} \times 12\frac{1}{2}$ in.

[CCCXVI-41]

1840.

66. FREIBURG IM UECHTLAND, SWITZERLAND

Watercolor touched with pen and color;

$9\frac{1}{2} \times 13\frac{1}{2}$ in.

[CCCXXV-12]

From the *Freiburg Sketchbook* of about 1841.

67. FREIBURG IM UECHTLAND, SWITZERLAND
Watercolor touched with pen and color;
9½ x 13¼ in.
[CCCXXXV-19]

From the *Freiburg Sketchbook* of about 1841.

68. DEVIL'S BRIDGE IN THE GRISONS, SWITZERLAND
Watercolor touched with pen and color;
8¼ x 12¼ in.
[CCCXXXVI-17]

From the *Bellinzona Sketchbook* of about 1841.

69. THUSIS, IN THE GRISONS, SWITZERLAND
Watercolor touched with pen and color;
8¼ x 12¼ in.
[CCCXXXVI-19]

From the *Bellinzona Sketchbook* of about 1841.

Illustrated

70. STEAMBOATS AT COBLENZ
Watercolor touched with pen and color;
9½ x 13¼ in.
[CCCLXIV-284]

About 1841.

Illustrated

71. EHRENBREITSTEIN
Watercolor touched with pen and color;
9½ x 11¼ in.
[CCCLXIV-285]

About 1841. The fortress of Ehrenbreitstein, the "Gibraltar of the Rhine," opposite Coblenz, appears to have been a favorite subject with Turner. A number of views of it by him are recorded. One of them is the watercolor, dating from 1819, in the Bury Art Gallery, Lancashire; and another is the oil painting exhibited in the Royal Academy in 1835, No. 74, and now with the Dowager Viscountess Allendale. Neither of these, in viewpoint, corresponds with the present drawing.

72. KÜSSNACHT, ON LAKE LUCERNE
Watercolor, touched with pen and ink;
9 x 11¼ in.
[CCCLXIV-208]

About 1841. According to Ruskin, Turner on coming home from Switzerland in the autumn of 1841, conceived the idea of executing "some drawings to please himself," though he also wanted "to be paid for making them." The business side of the matter was to be entrusted to the dealer Thomas Griffith, who was to obtain the commissions. Before approaching Griffith, the sixty-six year old artist made four finished drawings as examples of what he intended to do, "to show his hand . . . whether it shook or not, or had otherwise lost its cunning." Ruskin further noted that "Turner had never made drawings like these before, and never made any like them again." Early in 1843, the artist repeated the experiment, and the present drawing, together with *Arth from the Lake of Zug* (No. 73) and *Lucerne by Moonlight* (No. 74), were among those chosen by him as models for the expected commissions. To Turner's disappointment, only the three above-mentioned subjects were bespoke as finished watercolors by one of his chief patrons, H. A. J. Munro of Novar.

Illustrated

73. ARTH, FROM THE LAKE OF ZUG
Watercolor; 9 x 11¼ in.
[CCCLXIV-280]

About 1841. Cf. note to No. 72. The finished drawing is now in the Metropolitan Museum, New York.

74. LUCERNE BY MOONLIGHT
Watercolor; 9½ x 12¼ in.
[CCCLXIV-324]

About 1841. Cf. note to No. 72. The finished drawing is now in the Lloyd Bequest in the British Museum.

Illustrated

75. HEIDELBERG
Watercolor touched with pen and color;
9 x 12¼ in.
[CCCLII-8]

From the *Heidelberg Sketchbook* of 1844.
Illustrated

76. STUDY OF FISH

Watercolor and body color; $8\frac{1}{2} \times 12\frac{1}{4}$ in.
[CCCLIII-22]

From the *Whalers Sketchbook* of about 1844-45.

Illustrated

77. WHALE AGROUND

Watercolor over black lead; $9\frac{1}{2} \times 13\frac{1}{4}$ in.
[CCCLVII-6]

From the *Ambleteuse and Wimereux Sketchbook* of about 1845.

78. EU, THE APSE OF THE CATHEDRAL

Watercolor over black lead; $9\frac{1}{2} \times 12\frac{1}{4}$ in.
[CCCLIX-16]

From the *Eu and Tréport Sketchbook* of about 1845.

Illustrated

79. BOATS AT SEA

Watercolor; $8\frac{1}{2} \times 11$ in.
[CCCLXIV-82]

Of uncertain date, but placed by Mr. Finberg in the section of his *Inventory* under the heading "Miscellaneous: Colour. After about 1830." One of the most startling of many startling color impressions in the Bequest. In its simplified economy, bordering on the abstract, and in the conscious placing of its subject in the center of the paper—otherwise bare, except for a pale yellow wash, across its lower half to represent the sea—this drawing is a most significant document of Turner as a pioneer of modern conception in art.

80. SUNSET AT SEA

Watercolor; $8\frac{1}{2} \times 11\frac{1}{4}$ in.
[CCCLXIV-84]

Like No. 79, of uncertain date and placed by Mr. Finberg in the same section of the *Inventory*.

Illustrated

ILLUSTRATIONS



1 RADLEY HALL, BERKSHIRE



8 • THE OLD DEVIL'S BRIDGE, ST. GOTHARD



5 CAERNARVON CASTLE, CAERNARVONSHIRE



11 DISTANT VIEW OF RICHMOND BRIDGE





12 INTERIOR OF A KENTISH COTTAGE



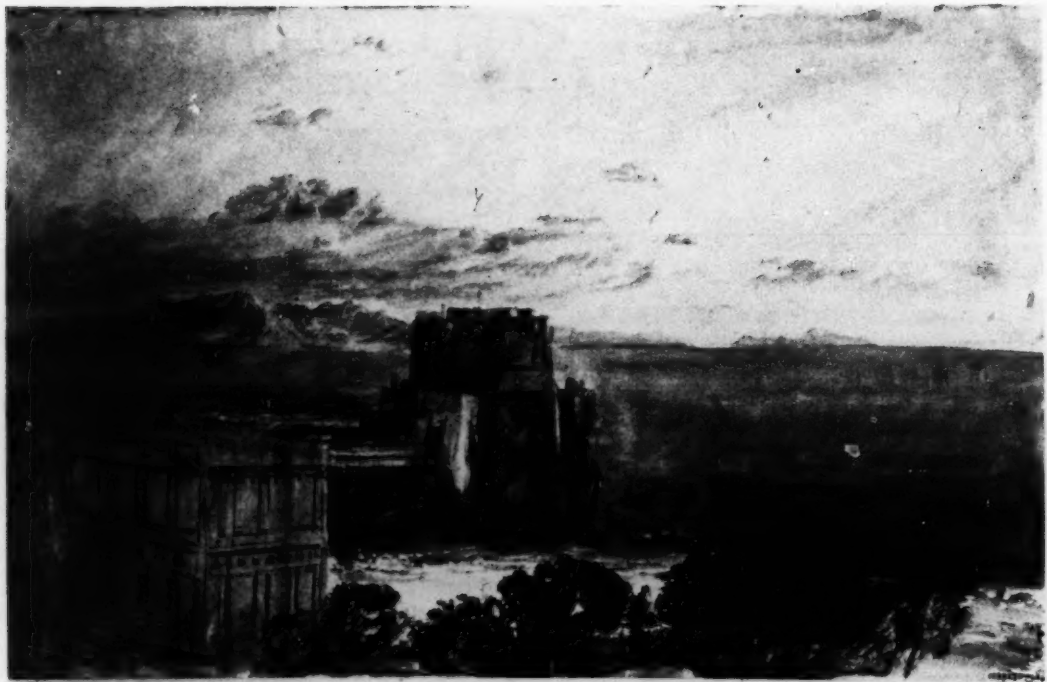
14 ISLEWORTH, MIDDLESEX



9 THE BATTLE OF FORT ROCK, VAL D'AOSTA, 1796



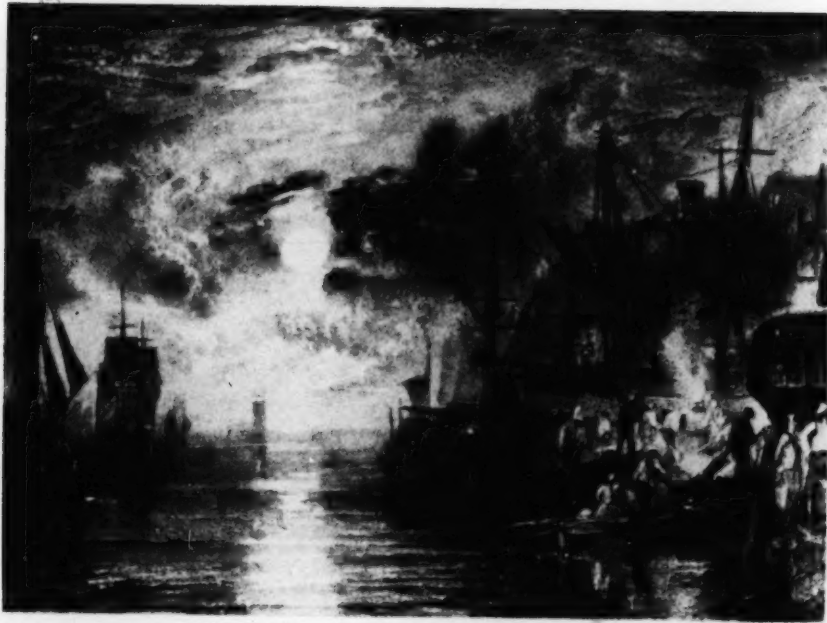
19 ROME, ST. PETER'S AND ENTRANCE TO VIA DELLA SACRESTIA



17 NAPLES, THE CASTEL DELL'OVO



18 THE ROMAN CAMPAGNA AT SUNSET



23 SHIELDS, ON THE RIVER TYNE.



25 THE VERMILION PALACE



46 PAESTUM IN A STORM



44 BRIGHTON, THE BEACH AND BATHING MACHINES



26 THE FUNERAL OF SIR THOMAS LAWRENCE, P.R.A.



30 PETWORTH, MUSIC AND CARDS IN THE LIBRARY



28 PETWORTH, THE GREEN-CURTAINED BED



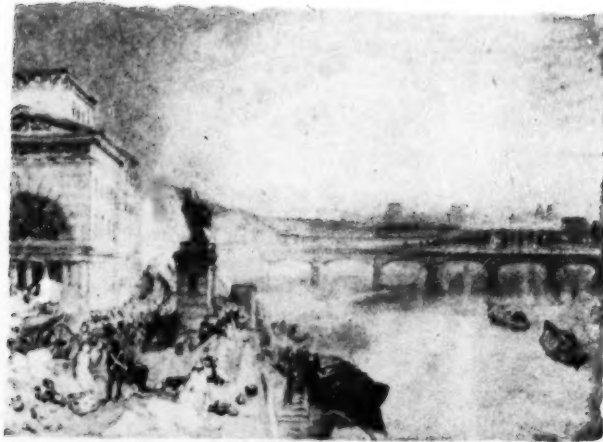
56 VENICE, INTERIOR OF A THEATRE



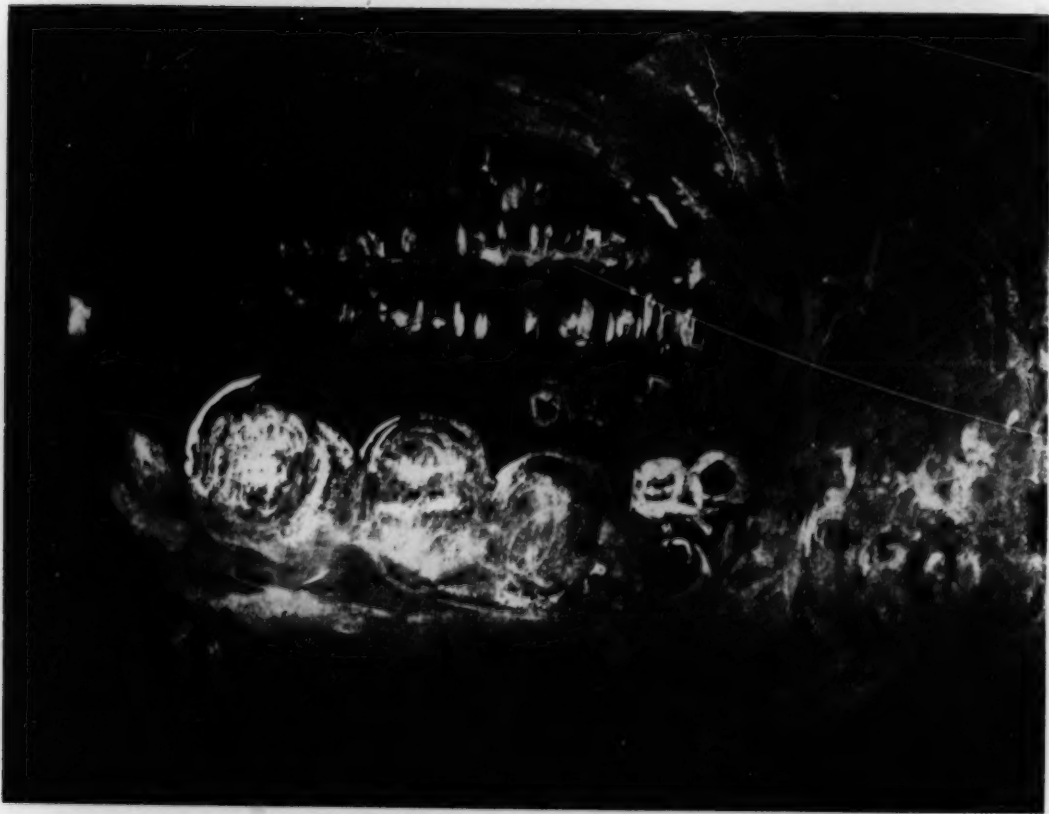
33 PETWORTH, CONVERSATION IN THE LIBRARY



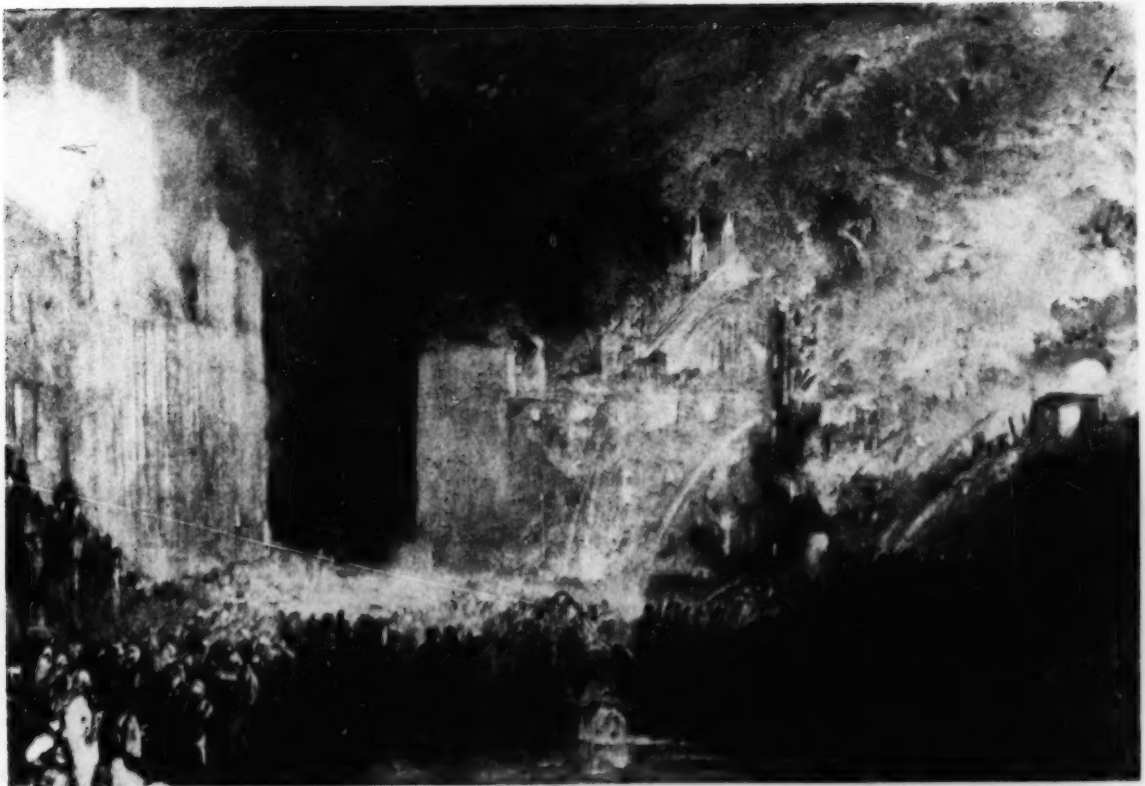
31 PETWORTH, A VASE OF FLOWERS



34 PARIS, FROM THE BARRIÈRE DE PASSY



57 VENICE, INTERIOR OF A WINE SHOP



54 THE BURNING OF THE HOUSES OF PARLIAMENT, 1834



36 PROMENADE ON THE RAMPARTS OF NANTES



39 INTERIOR OF AN ESTAMINET



60 VENICE, THE GRAND CANAL



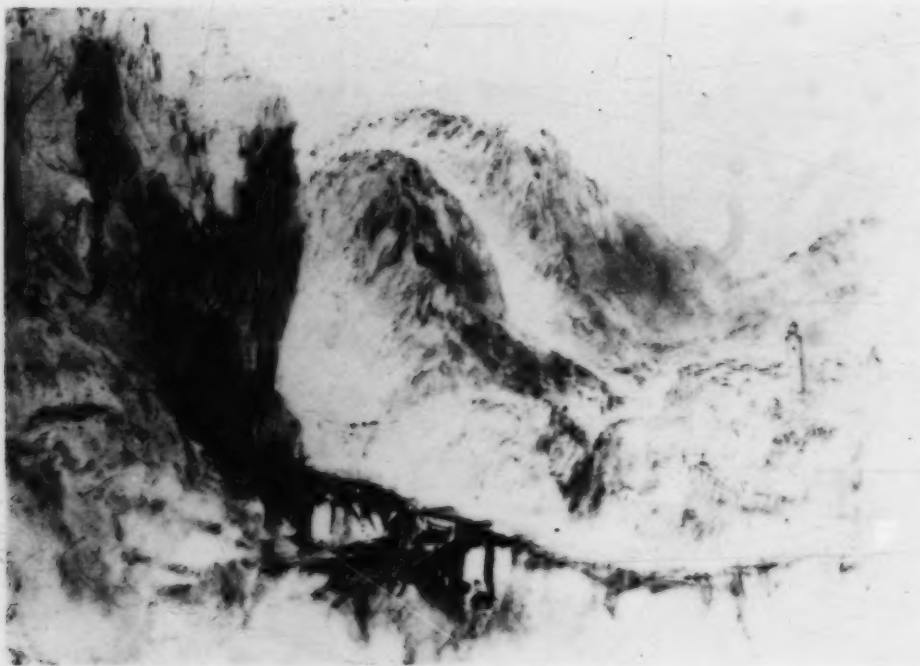
61 VENICE, "FROM MY BEDROOM"



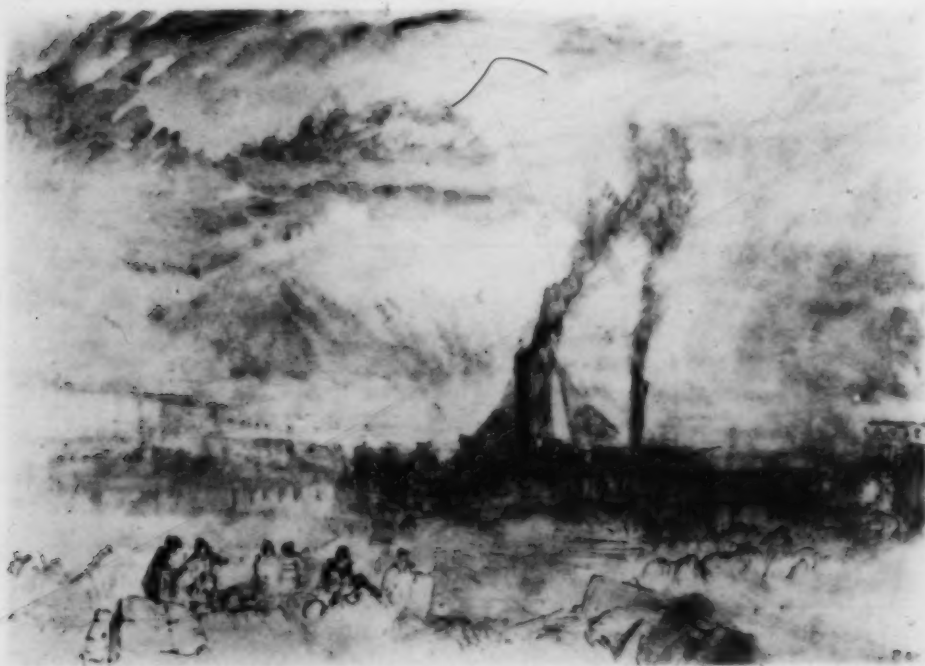
64 VENICE, THE ARSENAL



74 LUCERNE BY MOONLIGHT



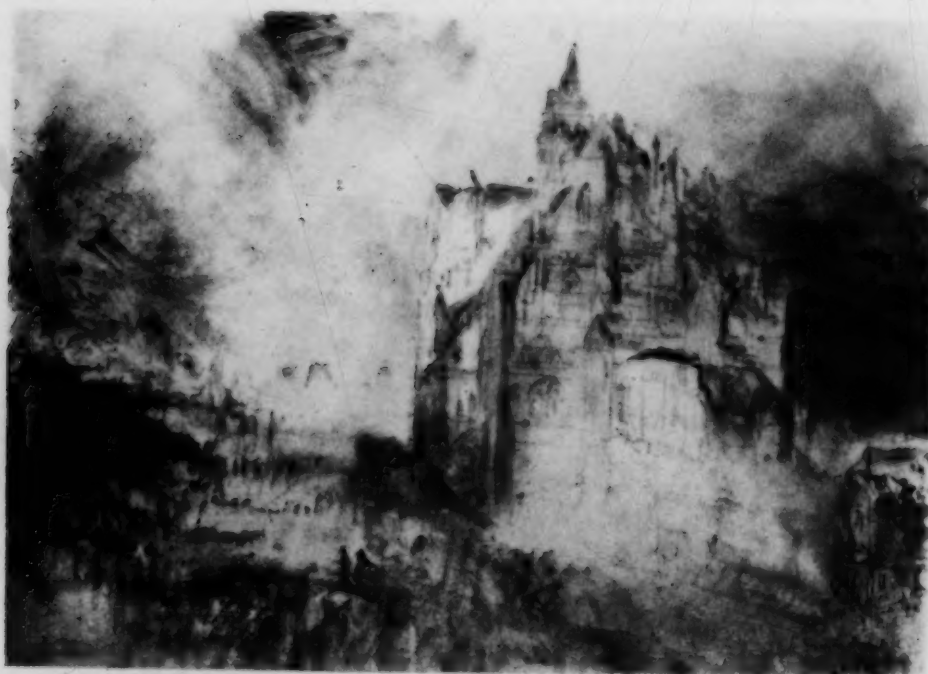
69 THUSIS, IN THE GRISONS, SWITZERLAND



70 STEAMBOATS AT COBLENZ



75 HEIDELBERG



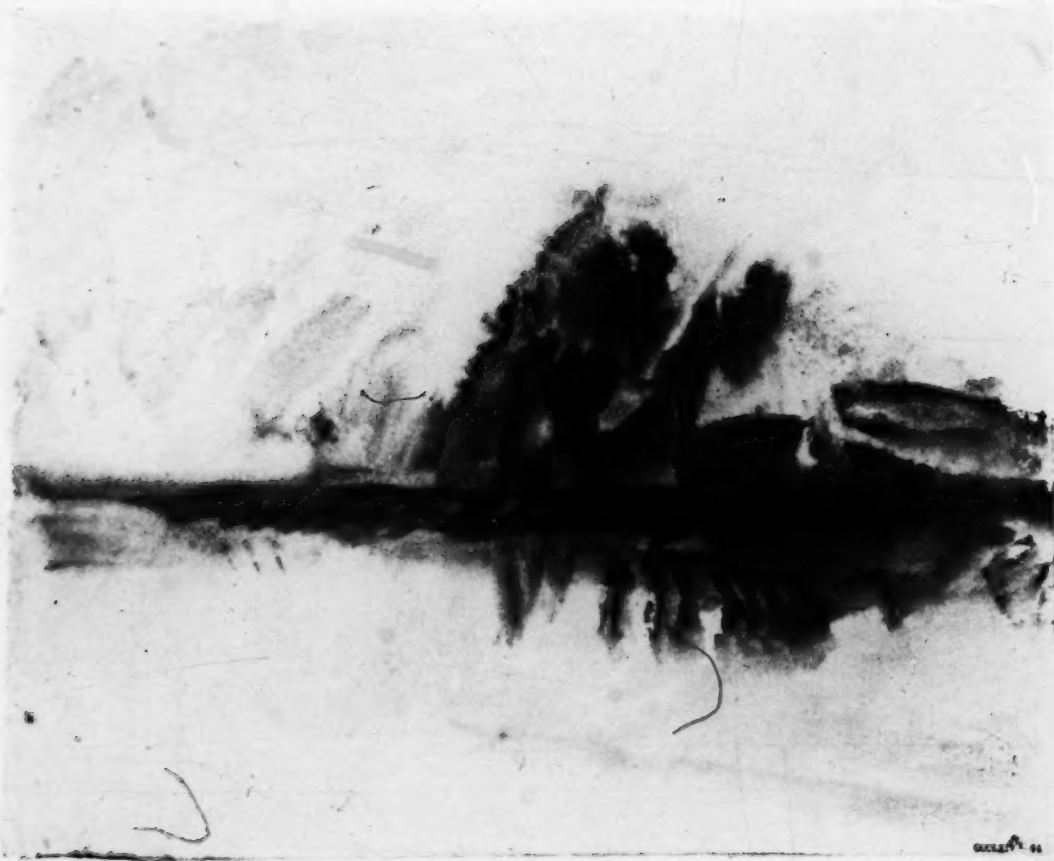
78 EU, THE APSE OF THE CATHEDRAL



72 KÜSSNACHT, ON LAKE LUCERNE



76 STUDY OF FISH



80 SUNSET AT SEA

